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CHADWICK'S  
HARMONY

G.W.CHADWICK

Mus 302.9.12

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# A KEY

to

CHADWICK'S HARMONY

by the Author

G. W. CHADWICK, A.M.

DIRECTOR OF THE NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASS.

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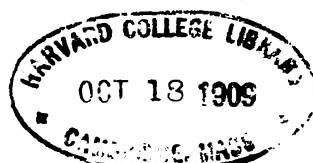
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## PREFACE.

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The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions- even in his choice of the chords themselves- in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.



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## A K E Y

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to

## Chadwick's Harmony.

## EXERCISES TO LESSON I, PAGE 6.

## The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

## ★ 1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

B<sup>b</sup>: I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

\* These exercises admit of other and equally correct solutions.

## EXERCISES TO LESSON II, PAGE 9.

## The Principal Triads of the Major Scale.

(Continued.)

## 1. Bass given.

## 2.

## 3.

## 4.

or

## 5. Soprano given.

6.

E: I — V — IV — V I — IV — V — I

**EXERCISES TO LESSON III, PAGE 10.**  
The Principal Triads of the Minor Scale.

1. Bass given.

a: I IV V I V IV I V IV V I

2.

e: I V IV V I IV V — I IV V I

3. Unfigured bass given.

f: I V I V — IV I IV V I IV V V — I

4. Soprano given.

e: I — V IV I V I — IV V I

5.

c: I V IV I V I IV — I IV I V IV I — V I

**EXERCISES TO LESSON IV, PAGE 14.**  
**The Chord of the Sixth.**

1. Bass given.

Bass line in 2/4 time, C major. The bass notes are: I - V I IV I V I IV - V, I IV V I. The harmonic analysis shows I, VI, IV, I, V, I, IV, V, I. The Roman numerals are placed above the notes, and the number '6' is placed below the notes for the V and IV chords.

2.

Bass line in 2/4 time, E major. The bass notes are: I IV I V - I IV I V I IV - I IV V I. The harmonic analysis shows I, IV, I, V, I, IV, I, V, I, IV, V, I. The Roman numerals are placed above the notes, and the numbers '5' and '6' are placed below the notes for the I and V chords respectively.

3. Soprano given.

Soprano line in 2/4 time, D major. The soprano notes are: I V I I - V - I IV - I IV V I. The harmonic analysis shows I, V, I, I, V, I, IV, I, IV, V, I. The Roman numerals are placed above the notes, and the numbers '6' and '6' are placed below the notes for the V and IV chords.

4.

Bass line in 3/8 time, C minor. The bass notes are: I V I - IV - I V I V IV - V - I. The harmonic analysis shows I, V, I, IV, I, V, I, V, IV, V, I. The Roman numerals are placed above the notes, and the numbers '6' and '6' are placed below the notes for the V and IV chords.

5.

Bass line in 2/4 time, B-flat major. The bass notes are: I - V I IV I V - I - V I IV I V I. The harmonic analysis shows I, V, I, IV, I, V, I, V, I, IV, I, V, I. The Roman numerals are placed above the notes, and the numbers '6' and '6' are placed below the notes for the V and IV chords.

EXERCISES TO LESSON V, PAGE 16.

5

Chord of the Sixth and Fourth.

1. Bass given.

C: I V I — IV — I V I V I IV I V I I I IV I V I

2.

D: I IV I I V I — IV I IV — I V I

3. Unfigured bass given.

d: I — V — I IV V I IV — I VI VI — I — VI I I

4. Soprano given.

Bb: I IV(I) I I V V — I I — IV I IV I V I

5.

Eb: I IV I IV I — V — I IV I — V I V I —

6.

c: I — V I — V I — V I IV I — I V I —

**EXERCISES TO LESSON VI, PAGE 21.**  
**The Chord of the Dominant Seventh.**

**1. Figured bass given.**

F: I V<sub>7</sub> I IV— V I V<sub>7</sub> I — V<sub>7</sub> I IV I — IV I V<sub>7</sub> — I I IV I V<sub>7</sub> — I

**2.**

+ Third omitted

a: I — V I V<sub>7</sub> I — V<sub>7</sub> I V I — IV — V I V<sub>7</sub> I

**3. Unfigured bass given.**

Better notation.

e: I — V — 7 I — IV — V I V<sub>7</sub> I — V<sub>7</sub> I IV — I I IV — I

**4. Soprano given.**

D: I — IV I V — 7 I IV I V I — IV — I IV I V — 7 I

**5.**

E: I — IV — I V — 7 I I — IV — I I — VI V<sub>7</sub> I

+ Rule 3, Page 16 of Harmony Course.

**6.**

unison

f: I — I — VI V — 7 I — VI V I VI — IV — I — IV V<sub>7</sub> I

**EXERCISES TO LESSON VII, PAGE 24.**

First Inversion of the Chord of the Dominant Seventh.

7

**1.** Figured bass given.

G: I V<sub>7</sub> I — IV I V V<sub>7</sub> I V<sub>7</sub> I

**2.**

c: I V<sub>7</sub> I — V I iv — I V<sub>7</sub> I — IV — I V I

**3.** Unfigured bass given.

g: I V<sub>7</sub> I V — 7 I — IV I V I V I IV I V I IV I V<sub>7</sub> I

**4a.** Soprano given.

(In Major.)

D: I V<sub>7</sub> I — I V — I — IV V<sub>7</sub> I

**4b.** (In Minor.)

d: I V<sub>7</sub> I — I V — I — IV V<sub>7</sub> I

**5.**

A: I V<sub>7</sub> I — I V I V<sub>7</sub> I V I IV I IV I

**6.**

f: I V — I V<sub>7</sub> I V I IV I — IV I V I V I V I V<sub>7</sub> I — IV V<sub>7</sub> I

## EXERCISES TO LESSON VIII, PAGE 27.

The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V<sub>7</sub> I V I — IV V<sub>7</sub> I IV I V<sub>7</sub> I

d: I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V I — V<sub>7</sub> I V<sub>7</sub> I

3. Unfigured bass given.

a: I — V<sub>7</sub> I IV — I V I IV V-7 I V<sub>7</sub> I IV — I V<sub>7</sub> I V<sub>7</sub> I

4. Soprano given.

C: I V<sub>7</sub> V I V I V<sub>7</sub> V<sub>7</sub> I — IV I V<sub>7</sub> I V I IV V<sub>7</sub> I I IV V I

\*) This chord is merely interposed between the  $V_3^4$  and its resolution, or the measure may be harmonized as at a).

G: I V<sub>7</sub> I V<sub>7</sub> I V I IV I V I V<sub>7</sub> I V<sub>7</sub> I — V — I V<sub>7</sub> I — V V<sub>7</sub> I — I V<sub>7</sub> I

6.

g: I V<sub>7</sub> I V<sub>7</sub> I — V<sub>7</sub> I V<sub>7</sub> I — V I V I V<sub>7</sub> I IV I IV I — V<sub>7</sub> I

\*) See note on page 26 of Harmony Course.

## **EXERCISES TO LESSON IX, PAGE 31.**

### The Third Inversion of the Chord of the Dominant Seventh.

### 1. Figured bass given.

The image shows a musical score for figured bass. The top staff is a treble clef staff with a key signature of B-flat major (two flats). The bottom staff is a bass clef staff with a key signature of B-flat major. The bass staff has vertical stems pointing down. Above the bass staff, the text "Figured bass given." is written. The music consists of two measures. Measure 1 starts with a bass note followed by a chord consisting of notes B, D, and G. Measure 2 starts with a bass note followed by a chord consisting of notes E, G, and C. The bass staff contains figures above the notes: in measure 1, there are 5, 6, 2, 6, 5, 4; in measure 2, there are 6, 4, 2, 6, 7, 5.

2.

A musical score for piano in common time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of ten measures, numbered 1 through 10 above the staff. Measure 1 starts with a forte dynamic. Measures 2-4 show a sequence of chords. Measures 5-6 feature eighth-note patterns. Measures 7-10 conclude the section with a final chord. The score is set against a background of horizontal dashed lines.

### **3. Unfigured bass.**

5      b      6<sup>b</sup>      6      6      6<sup>b</sup>      6<sup>b</sup>

f: I V-7 I V<sub>7</sub> I V I — IV — V<sub>7</sub> I IV I V<sub>7</sub> I

#### **4. Soprano given.**

5.

A musical score for piano. The top staff shows the right-hand melody in G major, 3/4 time, with a treble clef. The bottom staff shows the bass line in G major, 3/4 time, with a bass clef. The bass line consists of eighth-note chords. Below the staff, Roman numerals indicate harmonic progressions: G, I, V7, I, I, V7, I, V7, I, V, I, V7, I, V7, I, V, I, IV, I, V7, I.

6.

## EXERCISES TO LESSON X, PAGE 35.

## The Secondary Triads in Major.

(The Supertonic Triad.)

1. Figured bass given.

G: I II V I IV I V<sub>7</sub> I V<sub>7</sub> I IV I V<sub>7</sub> I

D: I V<sub>7</sub> — I V<sub>7</sub> I V II IV — V<sub>7</sub> — I

3. Unfigured bass given.

Bb: I — V<sub>7</sub> — I II I IV II IV V<sub>7</sub> I II I, V<sub>7</sub> I

4. Soprano given.

A: I — II I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

or

D: I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V V7 I II V I IV I V7 I

6.

Bb: I — II — V — I — V I V I — IV II V I II I V7 I

**EXERCISES TO LESSON XI, PAGE 39.**  
**The Submediant Triad.**

1. Figured bass given.

C: I V<sub>7</sub> VI IV I — V — VI IV II V<sub>7</sub> I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V<sub>7</sub> VI IV — I VI IV V I - V<sub>7</sub> VI II I V<sub>7</sub> I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V - 7 I IV II I V I

4. Soprano given.

B: I — IV V<sub>7</sub> VI IV V - 7 I - V<sub>7</sub> I V — I II V - 7 I IV I IV I II V<sub>7</sub> I

5.

E: I V<sub>7</sub> I — IV I — II V - 7 I IV V I V I V<sub>7</sub> I — — V<sub>7</sub> VI IV I — II V - 7 I — V - 7 VI IV II V<sub>7</sub> I

6.

A: I vi IV V<sub>7</sub> vi II I V vi IV I — IV II V<sub>7</sub> I

## EXERCISES TO LESSON XII, PAGE 43.

## The Mediant Triad.

1. Figured bass given.

C: I III IV I V-7 I — V VI I IV V<sub>7</sub> I

2.

A: I V-7 VI III IV I — III IV — V I V<sub>7</sub> I

3. Unfigured bass given.

B♭: I V<sub>7</sub> I V-7 VI IV I V I III IV I — IV II V<sub>7</sub> I

4. Soprano given.

A: I V<sub>7</sub> I V-7 VI IV I V I III IV I — IV II V<sub>7</sub> I

5.

E♭: I — III IV V<sub>7</sub> I — IV V-7 I VI IV V I-V VI IV II V<sub>7</sub> I

## EXERCISES TO LESSON XIII, PAGE 47.

## Inversions of the Secondary Triads.

## 1. Figured bass.

G: I II I II — V — 7 I V VI II I V7 I

## 2.

A: I III V7 VI II V VI IV I IV II V VI — II — I V7 I

## 3. Unfigured bass.

Ab: I — IV I II — I V7 VI — II — I V7 I

## 4. Soprano given.

E: I IV I III V7 — I IV I III V7 VI V I IV V7 I II — V7 I

## 5.

D<sub>b</sub>: I VI — II V I — II I V I VI IV I IV I III V7 I

♦ Third doubled to avoid consecutive fifths with the next chord.

## EXERCISES TO LESSON XIV, PAGE 49.

## The Leading-Tone Triad.

## 1. Figured bass.

C: I II VII<sup>0</sup> I VI VII<sup>0</sup> V I — IV II I V I

## 2.

G: I IV VII<sup>0</sup> III VI II V⁷ I — IV II I V⁷ I

## 3. Unfigured bass.

D♭: I — VII<sup>0</sup> I V — VI V I I V I VII<sup>0</sup> I II V I

## 4. Melody given.

A♭: I VII<sup>0</sup> I IV I — V⁷ I VII<sup>0</sup> I V — I — VII<sup>0</sup> I IV — VII<sup>0</sup> I V⁷ VI II V⁷ I

## 5.

E♭: I IV VII<sup>0</sup> I — V — 7 I — VII<sup>0</sup> I V⁷ VI II V I

## Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

c:      I    II<sup>0</sup>   I   VII    I   IV—   I   V<sub>7</sub>   VI—   V—   I   VII<sup>0</sup>   I   IV   I   V<sub>7</sub>   I

2.

e:      I—    IV—   I   V<sub>7</sub>VI   VII<sup>0</sup>   I   V<sub>7</sub>VI   IV   IV—I—   IV   I   V<sub>7</sub>   I

3. Unfigured bass.

c:      I    V<sub>7</sub>   VI   IV   I—   VII<sup>0</sup>   I   (V)   V<sub>7</sub>—   I   IV   I   V<sub>7</sub>   I

4. Melody given.

d:      I—    V    V<sub>7</sub>   I   V<sub>7</sub>—   I   IV—   V—   I   IV   I   V<sub>7</sub>   I

5.

a:      I   VII<sup>0</sup>   I   II<sup>0</sup>   V-7I   V   V<sub>7</sub>   I—   V<sub>7</sub>I   V—   I   V<sub>7</sub>VI   II<sup>0</sup>   V   I   V   I   II<sup>0</sup>   I—   II<sup>0</sup>V<sub>7</sub>   I—

## LESSON XVI. Summary.

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

**EXERCISES TO LESSON XVII, PAGE 65.**  
Dispersed Harmony (Open Position)

## 1. Figured bass given.

C: I V-7 I VI II V I IV VII<sup>o</sup> I II V I

## 2.

Bb: I — V7 I V7 I V7 I — V7 I — V7 I II — V7 — I

## 3. Unfigured bass.

G: I IV V7 — I II — III V7 I IV I V7 — I II — I V7 I

## 4. Melody given.

A: I V7 I V7 V7 VI V I I IV — I V7 I II I V7 I

## 5.

C: I — V7 I V7 I V7 I — V7 I — V7 I II — V7 I

Compare with No. 2.

## **EXERCISES TO LESSON XVIII, PAGE 67.**

## **Dispersed Harmony (Open Position) in Minor.**

### **1. Figured bass given.**

8      \*      5      6<sup>#</sup>  
8      2      #3      8  
d: I VI IV V — 7 I V<sub>7</sub> I — IV V VI IV V I

2.

### 3. Unfigured bass.

#### **4. Melody given.**

5.

## EXERCISES TO LESSON XIX, PAGE 70.

## The Dominant Ninth in Major, and its Inversions.

## 1. Figured bass given.

C: I V-9 I- IV I V-7 I- V7 I II I V7 I

## 2. Melody given.

D: I III IV V9 V-7 I V7 I- IV V9 I II V7 I II V-9 V7 I

## 3.

F: . I- V7 I V- I- V7 I V I- V-9 I V VI II- I V7 I

## 4.

Bb: I I V9 I V-7 VI II V7 I- V-9 I V-7 I II V-7 I

## 5.

Eb: I- V9 I V7 - 9 8 7 I- IV- V9 III V7 V9 I V7 I

## EXERCISES TO LESSON XX, PAGE 23.

## The Dominant Ninth in Minor.

1. Melody given.

g: I V<sub>7</sub> I V<sub>9</sub> I V — I V<sub>7-9</sub> V I — IV I V<sub>7</sub> I V<sub>9</sub> I IV II<sup>0</sup> I V<sub>7</sub> I

2.

f#: I — V<sub>9</sub> I V<sub>7</sub> I — IV V<sub>9</sub> I V — 7 I II<sup>0</sup> I V<sub>7</sub> I

3.

b: I — V<sub>7</sub> I V I V<sub>7</sub> I IV I V I V<sub>7</sub> I IV — V<sub>7</sub><sup>9</sup> I V<sub>7</sub> — I

4. CHANT.

d: I V I V<sub>7</sub> — I — V<sub>7</sub> I V I IV I IV V<sub>7</sub><sup>9</sup> I — V<sub>7</sub> I

5.

e: I — V<sub>7</sub><sup>9</sup> I — V<sub>7</sub> I V<sub>7</sub> V<sub>7</sub><sup>9</sup> I II<sup>0</sup> I V<sub>7</sub> I

## EXERCISES TO LESSON XXI, PAGE 76.

## The Chord of the Seventh on the Leading-Tone.

## 1. Melody given.

Bb: I  $\text{vii}^{\text{o}}_7$  I — IV  $\text{vii}^{\text{o}}_7$  I V<sub>7</sub> I  $\text{vii}^{\text{o}}_7$  I — II I V<sub>7</sub> I

## 2.

D: I  $\text{vii}^{\text{o}}_7$  I V<sub>7</sub> I IV  $\text{vii}^{\text{o}}_7$  I II I V I V<sub>7</sub> I  $\text{vii}^{\text{o}}_7$  I IV  $\text{vii}^{\text{o}}_7$  I V V<sub>7</sub> I

## 3.

E<sub>b</sub>: I —  $\text{vii}^{\text{o}}_7$  I V<sub>7</sub> I II V I —  $\text{vii}^{\text{o}}_7$  I IV  $\text{vii}^{\text{o}}_7$  III V<sub>7</sub> I

## 4.

A: I — V<sub>7</sub> I V<sub>7</sub> —  $V^9_7$  III V<sub>7</sub> VI IV I —  $\text{vii}^{\text{o}}_7$  III V<sub>7</sub> I

## 5.

D<sub>b</sub>: I III IV  $\text{vii}^{\text{o}}_7$  I IV  $\text{vii}^{\text{o}}_7$  V<sub>7</sub>  $^9\text{8}$  I —  $\text{vii}^{\text{o}}_7$  I — IV — V<sub>7</sub>  $^9\text{8}$  I

EXERCISES TO LESSON XXII. PAGE 78.  
The Chord of the Diminished Seventh.

21

1. Melody given.

1. Melody given.

4: I VII<sup>9</sup><sub>70</sub> I V I VII<sup>9</sup><sub>70</sub> I — V I VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I — VII<sup>9</sup><sub>70</sub> I

2.

2.

c: I — VII<sup>9</sup><sub>70</sub> I — V VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I V I — VII<sup>9</sup><sub>70</sub> I — II<sup>9</sup> I VII<sup>9</sup><sub>70</sub> I

3.

3.

e: I — VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I I — VII<sup>9</sup><sub>70</sub> I V — 7 I

4.

4.

g: I V I — VII VI IV — I V VII<sup>9</sup><sub>70</sub> I VII<sup>9</sup><sub>70</sub> I — IV II<sup>9</sup> VII I

5.

5.

a: I — VII<sup>9</sup><sub>70</sub> — I — VII<sup>9</sup><sub>70</sub> I V I VII<sup>9</sup><sub>70</sub> I IV VII I

**EXERCISES TO LESSON XXIII, PAGE 81.**  
**The Inversions of the Diminished Seventh Chord.**

**1. Figured bass given.**

d:      I VII<sub>7o</sub> I VI V VII<sub>7o</sub> I VII<sub>7o</sub> I VII<sub>7o</sub> I IV I V<sub>7</sub> I

**2.**

e:      I VII<sub>7o</sub> I - VII<sub>7o</sub> I IV I IV I V - 7 VI - IV VII<sub>7o</sub> I V<sub>7</sub> I

**3. Unfigured bass.**

f#:      I VII<sub>7o</sub> I VII<sub>7o</sub> I V<sub>7</sub> I VII<sub>7o</sub> I V<sub>7</sub> I VI IV V<sub>7</sub> I

**4. Given melody.**

g:      I VII<sub>7o</sub> I IV I V<sub>7</sub> I

**5.**

a:      I VII<sub>7o</sub> I I V V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I VII<sub>7o</sub> I VII<sub>7o</sub> I V<sub>7</sub> I

♦ The fifth ascends—See 146 B, page 79.

**EXERCISES TO LESSON XXIV, PAGE 82.**  
**The Chord of the Diminished Seventh (*Continued.*)**

**1. Figured bass given.**

F: I vng I I V — I V<sub>7</sub> I — vng I III vng I II — V-7 I

**2. Open position.**

E<sup>b</sup>: I VII<sub>70</sub> — I II V — 7 I V<sub>7</sub> I VII<sub>70</sub> I II V-7 I

**3.**

A: I VII<sub>70</sub> I VII<sub>70</sub> — I — IV I VII<sub>70</sub> I IV V<sub>7</sub> I

**4.**

B<sup>b</sup>: I VII<sub>70</sub> I — V<sub>7</sub> I IV — VII<sub>70</sub> I IV VII<sub>70</sub> — I — IV V<sub>7</sub> II VII<sub>70</sub> I

**5. Open position.**

A<sup>b</sup>: I VII<sub>70</sub> — I VI II VI VI V I

## 6. Melody given.

Musical score for exercise 6. The top staff shows a melody in G major (two sharps) with various chords indicated by Roman numerals and numbers (e.g., I, V, VII<sub>7</sub>, II, III, VII<sub>9</sub>). The bottom staff shows harmonic progressions for three different keys: A major (one sharp), D major (no sharps or flats), and A major again. Chords are shown with Roman numerals and numbers indicating specific voicings (e.g., I, VII<sub>7</sub>, II, V, etc.). Measure numbers 1 through 8 are indicated above the staff.

## 7.

Musical score for exercise 7. Similar to exercise 6, it features a melody in G major (two sharps) over harmonic progressions in A major (one sharp) and D major (no sharps or flats). Measure numbers 1 through 8 are indicated above the staff.

## 8.

Musical score for exercise 8. Similar to previous exercises, it includes a melody in G major (two sharps) and harmonic progressions in A major (one sharp) and D major (no sharps or flats). Measure numbers 1 through 8 are indicated above the staff.

## 9.

Musical score for exercise 9. Similar to the others, it features a melody in G major (two sharps) over harmonic progressions in A major (one sharp) and D major (no sharps or flats). Measure numbers 1 through 8 are indicated above the staff.

## 10.

Musical score for exercise 10. Similar to the previous exercises, it includes a melody in G major (two sharps) and harmonic progressions in A major (one sharp) and D major (no sharps or flats). Measure numbers 1 through 8 are indicated above the staff.

## EXERCISES TO LESSON XXV, PAGE 88.

## The Modulation to the Dominant.

## 1. Melody given.

C: I      V      I      G: V<sub>7</sub>      I      IV      I      V<sub>7</sub>      I

## 2.

c: I — G: vii⁹, I — IV — I V<sub>7</sub> I

## 3.

B♭: I — F: V<sub>7</sub> I      IV I II — I V<sub>7</sub> I

## 4.

a: I — e: vii⁹, I — IV — I V<sub>7</sub> I

## 5.

G: I — V<sub>7</sub> I      D: V<sub>7</sub> I      IV I      IV I — IV V<sub>7</sub> I

## EXERCISES TO LESSON XXVI, PAGE 92.

## The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I      V7      I      F:V7      I      IV      I      II      III      V7      I

## 2.

D: I —      V7      I      —G:V7      I      IV      I      III V7      I

3. *Modulating tone in Alto.*

B<sup>flat</sup>: I      VI      E:V7      I      —      V9      V7 —      I

4. *Modulating tone in Tenor.*

d: I —      g:V7      I      IV      I —      V7      I

5. *Modulating tone in Bass.*

a: I      d:V7      I      V7      I —      IV      II<sup>o</sup>      I      V7      I

## EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant  
and Subdominant Chords.

1. Soprano given.

C: I — G: V<sub>7</sub> I — C: V<sub>7</sub> I — IV V I

2.

B: I V<sub>7</sub> I E: V<sub>7</sub> I — V<sub>7</sub> I B: V<sub>7</sub> V I

3.

E: I V<sub>7</sub> VI V I B: V<sub>7</sub> I — E: V<sub>7</sub> I II I V<sub>7</sub> I

4.

D: I — G: V<sub>7</sub> I — II I V<sub>7</sub> I D: V<sub>7</sub> I V<sub>7</sub> I — II V 7 I

CHANT.

C: I V<sub>7/20</sub> I — G: V<sub>7</sub> I II I V<sub>7</sub> I C: V<sub>7</sub> I — IV I V VI I V<sub>7</sub> I

**EXERCISES TO LESSON XXVIII, PAGE 97.**  
**Modulation from a Major Key to its Parallel Minor.**

1. Soprano given.

C: I a: V<sub>7</sub> I — IV I V — I

2.

C: I a: VII<sub>7</sub><sup>9</sup><sub>70</sub> I VI IV I V I

3.

E: I c: V<sub>7</sub> I — IV II<sub>0</sub> I V<sub>7</sub> I

4.

D: I — b: V<sub>7</sub> I — V<sub>7</sub> VI IV — I V<sub>7</sub> I

5.

B: I V<sub>7</sub> I — g: V<sub>7</sub> I II — I V<sub>7</sub> I IV I

## EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

1. Soprano given.

c: I E : V<sub>7</sub> I — IV I V<sub>7</sub> — I

d: I VII<sub>9</sub><sup>o</sup> I F: VII<sub>9</sub><sup>o</sup> V<sub>7</sub> I IV — I V I

a: I V — I V<sub>7</sub> I — C: VII<sub>9</sub><sup>o</sup> I — V<sub>7</sub> I

g: I — V — 7 I B : V<sub>7</sub> I — IV I — IV VII<sup>o</sup> V<sub>7</sub> I

e: I — V<sub>7</sub> I V — 7 I V I — G: V<sub>7</sub> I II V<sub>7</sub> I

## EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

## 1. Soprano given.

C: I      V<sub>7</sub>      I — a:V<sub>7</sub>      I      V<sub>7</sub>      I — C: V<sub>7</sub> VI V<sub>7</sub>      I — V<sub>7</sub> — I

## 2.

d: I      V<sub>7</sub>      I      F: V - 7      I — d: V<sub>7</sub>      I      II<sub>o</sub>      V - 7      I

## 3.

E<sup>♭</sup>: I      c: VII<sub>7o</sub> I — IV — I      V — I      E<sup>♭</sup>: V - 7<sub>o</sub> I — IV — V — 7 — I

## 4.

c: I      IV - I      V - I      E: V - 9      V<sub>7</sub>      I — c: VII<sub>7o</sub> I      V<sub>7</sub> VI - IV — I — V<sub>7</sub> — I

## 5.

G: I — V - I - e: VII<sub>7o</sub> V<sub>7</sub> I — G: V - 9 I V - 7 I II V<sub>7</sub> I

**EXERCISES TO LESSON XXXI, PAGE 105.**

**Modulation from a Major Key to the Parallel Minor  
of its Dominant.**

**1. Soprano given.**

C: I — V7 I — e: V7 I — IV II° I V7 I

**2.**

A: I IV I V-7 VI IV II I V I-ct: V7 I — IV II° I V7 I

**3.**

G: I — V7 V — 7 I — V7 I — V I — b:V7 I V7 I IV I IV I V7 I

**4.**

F: I VII° II I — IV I V I — a:V7 I — IV V7 I

**5.**

Eb: I IV I IV II I V — 7 I g:VII° II I V7 I

**EXERCISES TO LESSON XXXII, PAGE 108.**  
**Modulation from a Minor Key to the Subdominant  
 of its Parallel Major.**

CHANT.

Soprano given.

1.

c: I      IV —      V      I      A:VII<sub>7o</sub> I      II: I      V — 7 I

2.

d: I      VII<sub>7o</sub> IV VII<sub>7o</sub> I — B:V7 I      IV — I

3.

e: I — VII<sub>7o</sub> I — C:V7 I — V7 I

4.

f: I — VII<sub>7o</sub> I — V7 V I D:VII<sub>7o</sub> I IV I V7 I

5.

b: I VII<sub>7o</sub> — IV V7 — I IV — iG:V7 I V I IV I V7 I

Modulation from a Minor Key to the Subdominant  
of its Parallel Major. (*Continued.*)

1. Soprano given.

C: I — e: V<sub>7</sub> VI IV I IV I V vno I C: V<sub>7</sub> V<sub>9</sub> V<sub>7</sub> I — IV—V-7 I

2.

c: I — V<sub>7</sub> I V I A<sub>b</sub>:V<sub>7</sub> V<sub>9</sub> 7 — I — c: V<sub>7</sub> VI IV II° I V<sub>7</sub> — I

3.

F: I — a: V<sub>7</sub> — I — IV — I F: V<sub>7</sub> — I — II — V<sub>7</sub> I

4.

e: I V I — V<sub>7</sub> I — VI C: V<sub>7</sub> I — III V<sub>7</sub> I vi IV V-7 I vi e: V-7 I V I — II° V<sub>7</sub> I

5.

Bb: I — d: V<sub>7</sub> I V — I Bb: V<sub>7</sub> I IV — I V<sub>7</sub> I

## EXERCISES TO LESSON XXXIV, PAGE 112.

Modulation from a Major Key to the Parallel Minor  
of its Subdominant.

1.

D: I — IV I e: vii<sup>o</sup><sub>70</sub> I IV V<sub>7</sub> I

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The first measure shows a progression from I to IV. The second measure shows a return to I. The third measure begins with a key change to e: (parallel minor), indicated by a sharp sign over the bass clef. The progression continues through vii<sup>o</sup><sub>70</sub>, I, IV, and V<sub>7</sub> before returning to I.

2.

Eb: I — IV I V<sub>7</sub> I f: V<sub>7</sub> I V<sub>7</sub> I

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The first measure shows a progression from I to IV. The second measure shows a return to I. The third measure begins with a key change to f: (parallel minor), indicated by a flat sign over the bass clef. The progression continues through V<sub>7</sub>, I, V<sub>7</sub>, and I.

3.

F: I VI V I IV V I — IV I g: vii<sup>o</sup><sub>70</sub> I II<sup>o</sup> I V<sub>7</sub> I

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The first measure shows a progression from I to VI. The second measure shows a return to V. The third measure begins with a key change to g: (parallel minor), indicated by a sharp sign over the bass clef. The progression continues through V, I, IV, V, I, and ends with a return to I.

4.

G: I vii<sup>o</sup><sub>70</sub> I — V I vii<sup>o</sup><sub>70</sub> I a: vii<sup>o</sup><sub>70</sub> I V<sub>7</sub> VI IV — I — V<sub>7</sub> I

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The first measure shows a progression from I to vii<sup>o</sup><sub>70</sub>. The second measure shows a return to V. The third measure begins with a key change to a: (parallel minor), indicated by a sharp sign over the bass clef. The progression continues through vii<sup>o</sup><sub>70</sub>, I, V, VI, IV, and ends with a return to I.

5.

A: I — b: vii<sup>o</sup><sub>70</sub> — V<sub>7</sub> I — V - 7 I —

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The first measure shows a progression from I to vii<sup>o</sup><sub>70</sub>. The second measure shows a return to V<sub>7</sub>. The third measure begins with a key change to b: (parallel minor), indicated by a sharp sign over the bass clef. The progression continues through vii<sup>o</sup><sub>70</sub>, I, V<sub>7</sub>, I, and ends with a return to I.

## EXERCISES TO LESSON XXXV, PAGE 115.

Modulation from a Minor Key to the Dominant  
of its Parallel Major.

1. Soprano given.

e: I — D: V<sub>7</sub> — I — IV I — V<sub>7</sub> — I

This exercise may precede or succeed N° 1, page 84.

2.

f: I E<sup>b</sup>: V<sub>7</sub> — I V<sub>7</sub> I IV II V<sub>7</sub> I

This exercise may precede or succeed N° 2, page 84.

3.

g: I — F: VII<sub>7</sub> I IV — V<sub>9</sub> I VI IV I — II V<sub>7</sub> I

g: I — F: VII<sub>7</sub> I IV — V<sub>9</sub> I VI IV I — II V<sub>7</sub> I

4.

a: I VII<sub>7</sub> I — V I VII<sub>7</sub> I G: VII<sub>7</sub> V<sub>7</sub> I V - 7 VI II I - V<sub>7</sub> I

a: I VII<sub>7</sub> I — V I VII<sub>7</sub> I G: VII<sub>7</sub> V<sub>7</sub> I V - 7 VI II I - V<sub>7</sub> I

5.

b: I — A: VII<sub>7</sub> — V<sub>7</sub> I V - 7 I

b: I — A: VII<sub>7</sub> — V<sub>7</sub> I V - 7 I

This exercise may precede or succeed N° 5, page 84.

## EXERCISES TO LESSON XXXVI, PAGE 117

Combination of the preceding Modulations.

1.

D: I b: V<sub>7</sub> I G:V<sub>7</sub> I e:V<sub>7</sub> I D:VII<sub>7</sub><sub>o</sub> I G:V<sub>7</sub> I D:VII<sub>7</sub><sub>o</sub> I - IV V<sub>7</sub> I

2.

a: I d: V<sub>7</sub> VII<sub>7</sub><sub>o</sub> I F:VII<sub>7</sub><sub>o</sub> I B<sub>b</sub>:V<sub>7</sub> I g:VII<sub>7</sub><sub>o</sub> I d:VII<sub>7</sub> I - a: I V<sub>7</sub> I

3.

B<sub>b</sub>: I F:V<sub>7</sub> I g:VII<sub>7</sub><sub>o</sub> I D:VII<sub>7</sub><sub>o</sub> I g:V<sub>7</sub> I F:V<sub>7</sub> I B<sub>b</sub>:V<sub>7</sub> I V<sub>7</sub> I

4.

e: I - C:V<sub>7</sub> I a:VII<sub>7</sub><sub>o</sub> I G:VII<sub>7</sub><sub>o</sub> I - C:V<sub>7</sub> I - e:V<sub>7</sub> I - IV I V<sub>7</sub> I

5.

F: I g:VII<sub>7</sub><sub>o</sub> I B<sub>b</sub>:V<sub>7</sub> I E<sub>b</sub>:V<sub>7</sub> I c:VII<sub>7</sub><sub>o</sub> I F:V<sub>7</sub> I B<sub>b</sub>:VII<sub>7</sub><sub>o</sub> I F:VII<sub>7</sub><sub>o</sub> I - IV V<sub>7</sub> I

6.

f<sub>#</sub>: I A:VII<sub>7</sub><sub>o</sub> I C<sub>#</sub>:V<sub>7</sub> I E:V<sub>7</sub> I g<sub>#</sub>:VII<sub>7</sub><sub>o</sub> I B:V<sub>7</sub> I c<sub>#</sub>:V<sub>7</sub> I f<sub>#</sub>:V<sub>7</sub> I - I V<sub>7</sub> I

## EXERCISES TO LESSON XXXVII, PAGE 121.

## The Supertonic Seventh Chord, in Major and Minor.

1. Soprano given.

D: I — II<sub>7</sub> V<sub>7</sub> I VII<sup>o</sup> I II-7 V<sub>7</sub> I V<sub>7</sub> I — II-7 I V I

B<sub>b</sub>: I — IV II<sub>7</sub> V-7 I — IV — II<sub>7</sub> V-7 I II<sub>7</sub> I IV II V<sub>7</sub> I

A: I — IV II III VI I II<sub>7</sub> I V I — III IV VII<sup>o</sup> II<sub>7</sub> V<sub>7</sub> — I IV I

e: I — II<sup>o</sup> V I — V I — V I — IV II<sup>o</sup> I — V I V<sub>7</sub> I

c: I V I V<sub>7</sub> I V-7 I V<sub>7</sub> I V<sub>7</sub> I — II<sup>o</sup> V I — V<sub>7</sub> I

## 6. Choral. Involving Modulation.

E♭: I — V I IV I V<sub>7</sub> I IV I II<sub>7</sub> I V I I

V<sub>7</sub> I B♭ V<sub>7</sub> I II<sub>7</sub> V<sub>7</sub> I E♭ I V<sub>7</sub> I II<sub>7</sub> V<sub>7</sub> I

I, II<sub>7</sub>, V<sub>7</sub>, I, II<sub>7</sub>, V<sub>7</sub>, I, V<sub>7</sub>, I, II<sub>7</sub>, V<sub>7</sub>, I

V<sub>7</sub> I, II<sub>7</sub>, V<sub>7</sub>, I, II<sub>7</sub>, V<sub>7</sub>, I

**EXERCISES TO LESSON XXXVIII, PAGE 122.**  
Inversions of the Supertonic Seventh Chord.

## 1. Soprano given.

C: I II<sub>-7</sub> V<sub>7</sub> I IV I II<sub>7</sub> V<sub>7</sub> I — II<sub>7</sub> I II<sub>7</sub> V<sub>7</sub> I II<sub>7</sub> V<sub>7</sub> — I

## 2. Involving Modulation.

F: I — II<sub>-7</sub> V<sub>7</sub> — III V<sub>7</sub> I d:V<sub>7</sub> I B♭ V<sub>7</sub> I F:I II<sub>7</sub> I V<sub>7</sub> I

Ab: I V — I — II<sub>-7</sub> I V<sub>7</sub> I VI II<sub>-7</sub> V<sub>7</sub> I II<sub>7</sub> — III V<sub>7</sub> I

4.

a: I — II<sup>9</sup> I II<sup>9</sup> — V — I — II<sup>9</sup> I II<sup>9</sup> I V<sub>7</sub> I

5.

e: I II<sup>9</sup> V I V<sub>7</sub> VI IV II<sup>9</sup> I V I — IV I II<sup>9</sup> V<sub>7</sub> I I — I V<sub>7</sub> I

6. Chorale.

F: I — V<sub>7</sub> I — II<sup>9</sup> V<sub>7</sub> I V — I IV I V<sub>7</sub> I II<sup>9</sup> V<sub>7</sub> I Fine.

g: I VII<sup>9</sup> I — II<sup>9</sup> V<sub>7</sub> I Bb: I VII<sup>9</sup> I — II<sub>7</sub> V<sub>7</sub> I D.C. al Fine.

**EXERCISES TO LESSON XXXIX, PAGE 125.  
Secondary Seventh Chords of the Tonic, Mediant,  
Subdominant, and Submediant, in Major.**

1. Soprano given.

C: I-<sub>7</sub> IV II<sub>7</sub> V<sub>7</sub> I — VI<sub>7</sub> IV II<sub>7</sub> V<sub>7</sub> I I<sub>7</sub> II<sub>7</sub> II V I

40

2.

Bb: I V III-7 VI IV-7 V III-7 IV — I VI-7 II<sub>7</sub> V<sub>7</sub> I

3.

A: I - 7 IV I — IV<sub>7</sub> IV V III<sub>7</sub> I IV II<sub>7</sub> II V<sub>7</sub> I

4.

G: I IV I vi<sub>7</sub> - IV II<sub>7</sub> I V III<sub>7</sub> I vi V I IV<sub>7</sub> IV II — 7 V<sub>7</sub> I —

5.

F: I VI<sub>7</sub> II-7 V<sub>7</sub> I-7 IV<sub>7</sub> VII<sup>0</sup> 7 III VI-7 IV — IV I - II III V<sub>7</sub> I

6. Chorale.

F: I V<sub>7</sub> I IV — I — V<sub>7</sub> I V I V-7 I V — 7 I —

V-7 I C:V<sub>7</sub> I II<sub>7</sub> V I B<sub>7</sub> V<sub>7</sub> Ig:IV I V I F: I V I II<sub>7</sub> V-7 I

## EXERCISES TO LESSON XL, PAGE 127.

41

## Secondary Seventh Chords, in Minor.

## 1. Soprano given.

Sheet music for Exercise 1. The soprano part is given in the top staff, and the bass part is in the bottom staff. The key signature is G major (no sharps or flats). The soprano part consists of eighth-note chords. The bass part provides harmonic support. The progression is as follows:

*Soprano:* e: I IV-7 VII<sup>o</sup><sub>70</sub> I — VI<sup>7</sup> VI I II<sup>9</sup>VII<sup>o</sup><sub>70</sub>V7 I-7 VI VII<sup>o</sup><sub>70</sub>V VII<sup>o</sup><sub>70</sub> I II<sup>o</sup> V7 I

## 2.

Sheet music for Exercise 2. The soprano part is given in the top staff, and the bass part is in the bottom staff. The key signature is G minor (one flat). The soprano part consists of eighth-note chords. The bass part provides harmonic support. The progression is as follows:

*Soprano:* g: I — II<sup>9</sup> V-7 VI — IV<sub>7</sub> V-7 I — 7 IV I IV I — V7 I

## 3.

Sheet music for Exercise 3. The soprano part is given in the top staff, and the bass part is in the bottom staff. The key signature is A minor (no sharps or flats). The soprano part consists of eighth-note chords. The bass part provides harmonic support. The progression is as follows:

*Soprano:* a: I IV<sub>7</sub> I V I — VI<sup>7</sup> VI IV I VII<sup>o</sup><sub>70</sub> I II<sup>9</sup> V7 I

## 4.

Sheet music for Exercise 4. The soprano part is given in the top staff, and the bass part is in the bottom staff. The key signature is C minor (one flat). The soprano part consists of eighth-note chords. The bass part provides harmonic support. The progression is as follows:

*Soprano:* c: I V<sub>7</sub> I-7 IV I VI<sup>7</sup> IV II<sup>9</sup> I VI<sup>7</sup> IV-7 II<sup>o</sup> I V7 I

## 5.

Sheet music for Exercise 5. The soprano part is given in the top staff, and the bass part is in the bottom staff. The key signature is F minor (no sharps or flats). The soprano part consists of eighth-note chords. The bass part provides harmonic support. The progression is as follows:

*Soprano:* f: I VII<sup>7</sup> VI IV V<sub>7</sub> VI IV<sub>7</sub> — II<sup>o</sup> II<sup>9</sup> II<sup>o</sup> I V-7 I V I IV I II<sup>9</sup> I — V7 I

## 6. Chorale.

Chorale in E-flat major (E♭:). The harmonic progression is I - IV I - V7 I - II7 V - I c:V - I VI-7 - II9 V - I E♭VI - III I - IV V7 I - IV. The score consists of two staves in common time, featuring basso continuo bass and soprano voices.

E♭: I IV I V<sub>7</sub> I II<sub>7</sub> V I c:V I VI-7 II<sub>9</sub> V I E♭VI III I IV V<sub>7</sub> I IV

Chorale in C major (C:). The harmonic progression is I - IV I II c:IV<sub>7</sub> V E♭VI V-7 I B♭:I II<sub>7</sub> V E♭:I V<sub>7</sub> I II<sub>7</sub> V I B: I-7 IV. The score consists of two staves in common time, featuring basso continuo bass and soprano voices.

I - IV I II c:IV<sub>7</sub> V E♭VI V-7 I B♭:I II<sub>7</sub> V E♭:I V<sub>7</sub> I II<sub>7</sub> V I  
B: I-7 IV

## EXERCISES TO LESSON XLI, PAGE 129.

Inversions of the Secondary Seventh Chords,  
in Major and Minor.

## 1. Figured bass given.

Figured bass given. The harmonic progression is E♭: I II<sub>7</sub> V<sub>7</sub> I<sub>7</sub> I IV-7 VII<sup>0</sup>-7 I V<sub>7</sub> VI-7 II-7 I V<sub>7</sub> VI II<sub>7</sub> I V<sub>7</sub> — I. The score consists of two staves in common time, featuring basso continuo bass and soprano voices.

E♭: I II<sub>7</sub> V<sub>7</sub> I<sub>7</sub> I IV-7 VII<sup>0</sup>-7 I V<sub>7</sub> VI-7 II-7 I V<sub>7</sub> VI II<sub>7</sub> I V<sub>7</sub> — I

## 2.

The harmonic progression is d: I VII<sup>0</sup><sub>70</sub> I VI II<sub>9</sub> V<sub>7</sub> I-7 VI<sub>7</sub> VI II<sub>7</sub> V<sub>7</sub> I V<sub>7</sub> I II<sub>9</sub> — I V<sub>7</sub> I — V<sub>7</sub> I. The score consists of two staves in common time, featuring basso continuo bass and soprano voices.

d: I VII<sup>0</sup><sub>70</sub> I VI II<sub>9</sub> V<sub>7</sub> I-7 VI<sub>7</sub> VI II<sub>7</sub> V<sub>7</sub> I V<sub>7</sub> I II<sub>9</sub> — I V<sub>7</sub> I — V<sub>7</sub> I

## 3. Soprano given.

The soprano line is given as F: I II<sub>7</sub> V-7 I V<sub>7</sub> I IV II<sub>7</sub> V-7 I VI<sub>7</sub> II<sub>7</sub> V-7 I<sub>7</sub> VI II<sub>7</sub> — V-7 I. The score consists of two staves in common time, featuring basso continuo bass and soprano voices.

F: I II<sub>7</sub> V-7 I V<sub>7</sub> I IV II<sub>7</sub> V-7 I VI<sub>7</sub> II<sub>7</sub> V-7 I<sub>7</sub> VI II<sub>7</sub> — V-7 I

4.

a: I II<sup>9</sup><sub>7</sub> — I V<sub>7</sub> I — IV<sub>7</sub> VII<sup>9</sup><sub>70</sub> IV VII<sup>9</sup><sub>70</sub> I — V I — 7

IV I II<sup>9</sup><sub>7</sub> V<sub>7</sub> I — IV<sub>7</sub> II<sup>9</sup><sub>7</sub> V<sub>7</sub> I II<sup>9</sup><sub>7</sub> V I

5.

Bb: I II<sub>7</sub> I II<sub>7</sub> V - 7 I II<sub>7</sub> V<sub>7</sub> VI II<sub>7</sub> V I 7 IV VII<sup>9</sup><sub>7</sub> III V<sub>7</sub> I

6. Chorale.

E: I V<sub>7</sub> VI V I — II<sub>7</sub> V<sub>7</sub> I V I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub>

VI I II<sub>7</sub> V - 7 I I V B: V<sub>7</sub> I V I II<sub>7</sub> V - 7 I

E: V I IV V<sub>7</sub> I — V I IV I II I II<sub>7</sub> V - 7 I

## EXERCISES TO LESSON XLII, PAGE 132.

## Chromatic Passing Tones.

## 1. Figured bass given.

C: I — IV — E♭:V<sub>7</sub> — I — II<sub>7</sub> VII<sub>9o</sub> — C:IV VII<sub>9o</sub> II<sub>9</sub> — IV<sub>9</sub> V I

## 2.

D: I — V — II VII<sub>9o</sub> I — IV I — II<sub>7</sub> V-7 I

## 3. Soprano given.

F: I VII<sub>9</sub> 7<sub>o</sub> V<sub>7</sub> V-7 I V II VII<sub>9o</sub> I VI V+ I+ VI IV I — IV-7 V-7 I

## 4.

C: I — II — 7 V — II VII<sub>9o</sub> I — + IV — + II — V<sub>7</sub> I

## 5.

B♭: I — V<sub>7</sub> — I VI II F: V-7 I B♭:II VII<sub>9o</sub> V<sub>7</sub> I — VI I IV — II — I — V<sub>7</sub> I

\* Enharmonic form for C#

## MIXED CHORDS.

## The Chords of the Augmented Sixth.

1. Figured bass given.

8 6 6<sup>#</sup> # 2 6 6<sup>#</sup> 6<sup>#</sup> 6<sup>#</sup> 6<sup>#</sup> 6 6<sup>#</sup> 6<sup>#</sup> 6<sup>#</sup> 6 6<sup>#</sup> 6<sup>#</sup> 6<sup>#</sup> 6 5 7 #

a: I IV 6+ V - 7 I 6+ V I IV 6+ V - 7 I VII<sup>o</sup> 6+ I II<sup>o</sup> V7 I

2.

8 6 6<sup>#</sup> 6 6 8 6 6<sup>#</sup> 6 6 8 5 6 6 7

D: I IV IV 6+ V V7 I - VII<sup>o</sup> 6+ I - VI 6+ VII<sup>o</sup> II VII<sup>o</sup> I - IV I V7 I

3. Soprano given.

6 6<sub>b</sub> 2 6 7 6 6 6<sub>b</sub> 6 8 5 6 6 7

E<sub>b</sub>: I IV IV 6+ V V7 I - II<sub>7</sub> 6<sub>10</sub> I - VI 6+ VII<sup>o</sup> II VII<sup>o</sup> I - IV I V7 I

4.

6<sup>#</sup> 5 6 6<sup>#</sup> 6 6 6 6<sup>#</sup> 6 6 6<sup>#</sup> 6 6<sup>#</sup>

d: I 6+ V - 7 I - II<sup>o</sup> I IV I IV - V IV V I - IV V

I - IV I 6+ I - V I 6+ V I or I - V7 I 6+ V - 7 I

5.

6 6<sup>#</sup> 6 - 6 6<sub>b</sub> 5 2 6 7 7

E<sub>b</sub>: I VI 6+ VII<sup>o</sup> 6<sub>10</sub> I IV 6<sub>10</sub> V V7 I II<sub>7</sub> V I V7 VI IV II V7 I

## EXERCISES TO LESSON XLIV, PAGE 141.

*MIXED CHORDS. (Continued.)*

## The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI<sub>5</sub><sup>6+</sup> V — 7 I II<sub>5</sub><sup>6+</sup> I — IV II I V<sub>7</sub> I

2.

a: I IV<sub>5</sub><sup>6+</sup> I IV — II<sub>7</sub><sup>9</sup> I V<sub>7</sub> I — IV IV<sub>5</sub><sup>6+</sup> I IV II<sub>9</sub> II<sub>0</sub> I V<sub>7</sub> I

3.

B: I II<sub>5</sub><sup>6+</sup> I IV I V<sub>7</sub> I — VI<sub>7</sub> VI<sub>5</sub><sup>6+</sup> V — 7 I V<sub>7</sub> I II5+ I II — V7 VII<sub>9</sub> V7 — I

4.

C: I IV<sub>5</sub><sup>6+</sup> I V<sub>7</sub> I — V V7 I V I IV<sub>5</sub><sup>6+</sup> I V7 I

5.

d: I — IV<sub>5</sub><sup>6+</sup> I — V<sub>7</sub> I F: VI V I II5+ I II — V — 7

I — V — 7 I — III d: VII<sub>9</sub> I IV IV<sub>5</sub><sup>6+</sup> I VI I V7 I

## EXERCISES TO LESSON XLV, PAGE 143.

## The Chord of the Doubly Augmented Fourth.

## 1. Soprano given.

G: I  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV  $\frac{6+}{3}$  V<sub>7</sub> I — II  $\frac{6+}{3}$  IV V-7 VI — IV-vII<sub>9</sub> I VI  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV V<sub>7</sub> — I

## 2.

B<sub>b</sub>: I  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV — I — VI  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV — II  $\frac{6+}{3}$  V<sub>7</sub> I  $\frac{6+}{3}$  IV — I — VI  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV V<sub>7</sub> I

## 3.

B: I  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV V<sub>9</sub> I-7 IV I — IV V<sub>7</sub> I V-5+ I-IV V-5+ I II  $\frac{6+}{3}$  II  $\frac{6+}{3}$  V<sub>9</sub>

I-7 IV I — VI  $\frac{6+}{3}$  II  $\frac{6+}{3}$  IV I — IV II V I

## 4. With Modulation.

E<sup>b</sup>: I — II  $\frac{6+}{3}$  IV — I I<sub>7</sub> IV I V<sub>7</sub> I I V<sub>7</sub> V I — II  $\frac{6+}{3}$  IV — I IV I III V<sub>7</sub> I

## 5. Soprano and bass given.

A: I — II<sup>6+</sup><sub>3</sub> + I IV — I — V<sub>7</sub> VI III IV I II<sup>6+</sup><sub>3</sub> + I — IV V —

I — II<sup>6+</sup><sub>3</sub> + I IV — I IV I II<sub>7</sub> I II I II<sup>6+</sup><sub>3</sub> + I — V<sub>7</sub> I — I

## 6. Soprano given.

F: I — II<sup>6+</sup><sub>3</sub> + I VI V I IV I IV I V — 7 I V I — II<sup>6+</sup><sub>3</sub> + I

IV I IV I II<sup>6+</sup><sub>3</sub> + I VI III V<sub>7</sub> I

IV I IV I II<sup>6+</sup><sub>3</sub> + I VI III V<sub>7</sub> I

EXERCISES TO LESSON XLVI, PAGE 146.  
The Chord of the Augmented Six-Four-Three.

## 1. Unfigured bass given.

C: I — VI<sup>6+</sup><sub>3</sub> II V<sub>7</sub> I — a: V<sup>6+</sup><sub>3</sub> I C: IV II<sup>6+</sup><sub>3</sub> V I

2.

c. I — V<sub>7</sub> V<sub>4+</sub><sub>1</sub> V I — II<sub>4+</sub><sub>3</sub> I IV I II<sub>4+</sub><sub>3</sub> V I —

3.

d. I V<sub>7</sub> VI II<sub>4+</sub><sub>3</sub> V I IV II<sub>7</sub><sup>0</sup> I V I V<sub>7</sub> I — II<sub>4+</sub><sub>3</sub> V<sub>7</sub> — I

4. With modulation.

B♭: I — IV I VII<sub>7</sub><sup>0</sup> VII<sub>4+</sub><sub>3</sub> I I ♦ I II<sub>7</sub> V I B: VII<sub>4+</sub><sub>3</sub> I — VI<sub>7</sub><sup>0</sup> VII<sub>4+</sub><sub>3</sub> I — VII<sub>7</sub><sup>0</sup> VII<sub>4+</sub><sub>3</sub> I —

g: V — I B♭: II — V<sub>7</sub> — I

1. Melody given.

D♭: I — VI<sub>4+</sub><sub>3</sub> II V<sub>7</sub> I — b♭: V<sub>7</sub> V<sub>4+</sub><sub>3</sub> I D♭: IV II<sub>4+</sub><sub>3</sub> V I

Compare with No.1 page 147.

2.

d: I — V<sub>7</sub> V<sub>4+</sub><sub>1</sub> V I — II<sub>4+</sub><sub>3</sub> I IV I II<sub>4+</sub><sub>3</sub> V I —

Compare with No.2 page 147.

3.

D: I—III<sub>3</sub><sup>6+</sup> VI—II—III<sub>3</sub><sup>6+</sup> V—I—7 I<sub>7</sub> IV I—VII<sub>3</sub><sup>6+</sup> VII<sub>7</sub> V<sub>7</sub> I IV I

4.

C: I V<sub>7</sub> VI III<sub>3</sub><sup>6+</sup> V I IV II<sub>7</sub> I V I V<sub>7</sub> I—II<sub>3</sub><sup>6+</sup> V<sub>7</sub> I

Compare with No. 3 page 147.

5. With modulation.

A: I—IV I VII<sub>7</sub><sup>6+</sup> VII<sub>3</sub><sup>6+</sup> I E: IV I II<sub>7</sub> V I A: VII<sub>3</sub><sup>6+</sup> I—VII<sub>7</sub><sup>6+</sup> VII<sub>3</sub><sup>6+</sup>

Compare with No. 4 page 147.

f#: V—I A: II—V<sub>7</sub>—I

## EXERCISES TO LESSON XLVII, PAGE 150.

## The Neapolitan Sixth.

1. Soprano given.

a: I II<sup>0</sup> N<sup>6</sup> IV VII<sub>7</sub><sup>0</sup> I — II<sup>0</sup> N<sup>6</sup> I V<sub>7</sub> I

2.

e: I II<sup>0</sup> N<sup>6</sup> I V<sup>7</sup> VI IV N<sup>6</sup> IV V<sup>7</sup> I V<sup>7</sup> I V<sup>7</sup>

I — V<sup>7</sup> IV N<sup>6</sup> IV V<sup>9</sup> V<sup>7</sup> V<sup>7</sup> — I

3.

c: I IV<sup>7</sup> N<sup>6</sup> II<sup>7</sup> VII<sup>9</sup> I — IV N<sup>6</sup> IV V<sup>9</sup> V V<sup>7</sup> I V I

IV<sup>7</sup> N<sup>6</sup> — I V<sup>7</sup> I

4.

d: I — IV II<sup>0</sup> N<sup>6</sup> IV I — II<sup>0</sup> N<sup>6</sup> IV VII<sup>9</sup> I — N<sup>6</sup> I V<sup>7</sup> I

5.

A: I — N<sup>6</sup> I VII<sup>9</sup> I II<sup>7</sup> V<sup>7</sup> I V I I—V V V<sup>7</sup> I — N<sup>6</sup> I

IV<sup>7</sup> II — N<sup>6</sup> I V<sup>7</sup> I

## EXERCISES TO LESSON XLVIII, PAGE 154.

## Altered Chords with a Diminished Third.

1. Soprano and bass given.

2.

3.

4.

5. Soprano only, given.

## LESSON XLIX, PAGES 155 to 160.

## Enharmonic Changes.

## LESSON L, PAGES 160 to 164.

## Irregular Resolutions of the Dominant Seventh Chord.

## EXERCISES TO LESSON LI, PAGE 167.

## Modulation a Minor Second Upward.

## 1. Unfigured bass.

C: I — IV V<sub>7</sub> I V<sub>7</sub> I D: V<sub>7</sub> VI IV II I V<sub>7</sub> I

## 2.

D: I — V<sub>7</sub> I V I — IV V I E: V<sub>7</sub> I II III I V<sub>7</sub> I

## 3.

G: I V<sub>7</sub> VI II VI V I V<sub>7</sub> I I V I A: V<sub>7</sub> VI IV I V<sub>7</sub> I

Another version.

G: I V<sub>7</sub> VI II-7 VI V I I A: V<sub>7</sub> VI IV-7 I V<sub>7</sub> 8-7 I

## 4. Melody given.

D: I — IV V<sub>7</sub> I V<sub>7</sub> I D: V<sub>7</sub> VI IV II I V<sub>7</sub> I

Compare N° 1

54

5.

6 2 6 4 6 7b 8b 6b 6a 5b 6 7b 8b  
 C: I - V<sub>7</sub> I V I - IV V I D<sup>b</sup>:V<sub>7</sub> I II III II I V<sub>7</sub> I  
 Compare N°2

6.

7 6 - 5 6 4 5 8 7b - 8b 5b 6 8b 8b 5b  
 A: I V<sub>7</sub> VI II - 7 VI V I V I B:V<sub>7</sub> VI II - 7 I V<sup>9</sup>-8 7-7 I  
 Compare N°8

7.

4 6 6 6 4 3 6 4 5 8 7b 8b 6 8b 6 7b 8b  
 E: I V<sub>7</sub> I IV - I - V<sub>7</sub> I - V I V<sub>7</sub> I F:V<sub>7</sub> - I - II I V<sub>7</sub> I

8.

7b 8b 5b 8b 7b 8b 7b 5b 7b 5 7b 8b 5b  
 A: I — B:V<sub>7</sub> I — b:V<sub>7</sub> I — C: V<sub>7</sub> VI II<sub>7</sub> II V<sub>7</sub> I

### EXERCISES TO LESSON LI, PAGE 170.

Modulation a Minor Second Downward.

1.

7 6# 5# 7# 6# 8b 7 6# 7  
 C: I - 7 B:V<sub>7</sub> I - 7 B:V<sub>7</sub> I - 7 a:V<sub>7</sub> I C: VI V<sub>7</sub> I IV V - I —

2.

E: I — V V<sub>7</sub> I IV I IV I I<sub>7</sub> D:<sup>vii</sup><sub>7</sub> I — IV I V<sub>7</sub> I

3.

B: I IV I B:V<sub>7</sub> I C:V<sub>7</sub> I — B:<sup>vii</sup><sub>7</sub> I V<sub>7</sub> I — B:<sup>vii</sup><sub>7</sub> I V<sub>7</sub> I

4.

B: I — A:V<sub>7</sub> I — A:<sub>b</sub>V<sub>7</sub> I V<sub>7</sub> I A: V<sub>7</sub> I B:<sub>b</sub>V<sub>7</sub> I N<sup>6</sup> I V I

5.

A:<sub>b</sub>: — G: V<sub>7</sub> I — f:<sub>#</sub>V<sub>7</sub> I — f: V<sub>7</sub> I V I IV

I V F: I — F:<sub>#</sub>V<sub>7</sub> I — G: V<sub>7</sub> I — A:<sub>b</sub>V<sub>7</sub> I II I V<sub>7</sub> I

\* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

## LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

## LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

## EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

*Susensions.*

1. Melody given.

A musical score for Exercise 1. It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one flat. The music is in common time. The melody is given in the top staff, and harmonic progressions are indicated below the staff. The progressions are: I — V — I — II<sup>o</sup> I V<sub>7</sub> I. Various Roman numerals with superscripts (e.g., 6, 5, 4, 3) are placed above the notes to indicate specific harmonic functions or susensions.

2.

A musical score for Exercise 2. It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one flat. The music is in common time. The melody is given in the top staff, and harmonic progressions are indicated below the staff. The progressions are: I V<sub>7</sub> vi g V<sub>7</sub> vi B: IV I I V I V-7 I II I V<sub>7</sub> I. Roman numerals with superscripts are placed above the notes.

3. With Modulation.

A musical score for Exercise 3. It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one flat. The music is in common time. The melody is given in the top staff, and harmonic progressions are indicated below the staff. The progressions are: I V<sub>7</sub> — I V I C:VII<sub>7o</sub> I VII<sup>o</sup> I D V<sub>7</sub> I C:V<sub>7</sub> I a:I — V<sub>7</sub> I. Roman numerals with superscripts are placed above the notes.

4.

A musical score for Exercise 4. It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one flat. The music is in common time. The melody is given in the top staff, and harmonic progressions are indicated below the staff. The progressions are: I V-7 I V I II<sup>o</sup> I V I IV I II<sup>o</sup> I V-7 I. Roman numerals with superscripts are placed above the notes.

**5. Suspensions in the bass.**

G: I - V<sub>7</sub> - I - V<sub>7</sub> - I V I - IV - e: V<sub>7</sub> I - bV<sub>7</sub> - I G: V<sub>7</sub> I IV I - V<sub>7</sub> - I

**6.**

d: I - V<sub>7</sub> - I A: V - I d: V<sub>7</sub> I - II<sub>7</sub> - V<sub>7</sub> I V<sub>7</sub> - I - V<sub>7</sub> - I II<sup>o</sup> I - V<sub>7</sub> - I

**7.**

g: I - V - V<sub>7</sub> - I - V D: V<sub>7</sub> I g: V<sub>7</sub> I V I - V - I V<sub>7</sub> VI IV I - V<sub>7</sub> - I

**EXERCISES TO LESSON LVI, PAGE 185.**

**1. Bass given.**

D: I V<sub>7</sub> - VI-A: V<sub>7</sub> I D: I - 7 IV - I - VII<sup>o</sup> I II<sub>7</sub> VII II I - V<sub>7</sub> - I

**2.**

c: I II<sub>7</sub> V<sub>7</sub> I - IV - 7 V<sub>7</sub> - I V I G: vno I c: V<sub>7</sub> I - IV - I - 7 IV - V<sub>7</sub> - I

3.

4.

5. Soprano given.

**EXERCISES TO LESSON LVII, PAGE 188.**  
**The Inverted Suspension (Retardation).**

**1. Melody given.**

2/4 time signature. Key signature: G major (no sharps or flats). Bass clef. Treble and bass staves. Harmonic progression: C: I — V — I — II<sub>7</sub> V<sub>7</sub> I F: V<sub>7</sub> I C:I G:V I C: I. Roman numerals below the notes indicate harmonic functions.

2/4 time signature. Key signature: G major (no sharps or flats). Bass clef. Treble and bass staves. Harmonic progression: V<sub>7</sub> C:I II — VII<sup>o</sup> — I — VI — VII<sup>o</sup> — V<sub>7</sub> — I. Roman numerals below the notes indicate harmonic functions.

**2.**

3/4 time signature. Key signature: A major (no sharps or flats). Bass clef. Treble and bass staves. Harmonic progression: A: I — V<sub>7</sub> VI III IV II V<sub>7</sub> I V<sub>7</sub> I — b:V<sub>7</sub> I A: II<sub>7</sub> III V<sub>7</sub> I. Roman numerals below the notes indicate harmonic functions.

**3.**

2/4 time signature. Key signature: G major (no sharps or flats). Bass clef. Treble and bass staves. Harmonic progression: G: I V I V<sub>7</sub> — I V<sub>7</sub> — I V I — V<sub>7</sub> I — IV I IV C: V<sub>7</sub> I G: I — V<sub>7</sub> — I. Roman numerals below the notes indicate harmonic functions.

**4.**

3/4 time signature. Key signature: A major (no sharps or flats). Bass clef. Treble and bass staves. Harmonic progression: a: I — V<sub>7</sub> VI — IV — I V — 7 I V<sub>7</sub> I Ne I — V<sub>7</sub> I. Roman numerals below the notes indicate harmonic functions.

60

5.

d: I F:IV I — IV I — II V III V7 I

d: II7 — V VII7o I —

or:

d: I IV<sub>6</sub>/V — F:V7 I —

II7 VII7o I — F:I — a:V7 — I d:VII7o I — II<sup>0</sup> VII7o I — II<sup>0</sup> — V7 — I

### EXERCISES TO LESSON LVIII, PAGE 191.

#### The Appoggiatura and Anticipation.

1. Melody given.

2.

3.

♦ or freely:

4.

5.

## EXERCISES TO LESSON LIX, PAGE 194.

## The Delayed Resolution of the Suspension.

1. Bass given.

## 2. Suspensions in all parts.

Musical score example 2 consists of two staves. The top staff is in common time (indicated by 'C') and G major (indicated by a G clef). The bottom staff is in common time and C major (indicated by a C clef). The music features various suspensions where notes in one part resolve over notes in other parts.

3.

Musical score example 3 consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and C major. The music continues the pattern of suspensions seen in example 2.

4.

Musical score example 4 consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and C major. The music continues the pattern of suspensions seen in examples 2 and 3.

5.

Musical score example 5 consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and C major. The music continues the pattern of suspensions seen in examples 2, 3, and 4.

## 6. Soprano given.

Musical score example 6 consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and C major. The soprano part is explicitly labeled "Soprano given".

Compare N° 1

7.

Musical score example 7 consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and C major. The music continues the pattern of suspensions seen in examples 2 through 6.

Compare N° 2

8.

Compare N<sup>o</sup> 8.

9.

Compare N<sup>o</sup> 4.

10.

Compare N<sup>o</sup> 5.

**EXERCISES TO LESSON LX, PAGE 196.**  
The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

64

## 2 a. Passing tones in Soprano.

Musical score for 2 a. in G major, 2/2 time. The soprano staff shows a continuous sequence of notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The bass staff shows a similar sequence: E, F, G, A, B, C, D, E, F, G, A, B, C, D.

## 2 b. Passing tones in Alto.

Musical score for 2 b. in G major, 2/2 time. The alto staff shows a continuous sequence of notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D. The bass staff shows a similar sequence: A, B, C, D, E, F, G, A, B, C, D, E, F, G.

## 2 c. Passing tones in Tenor.

Musical score for 2 c. in G major, 2/2 time. The tenor staff shows a continuous sequence of notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The bass staff shows a similar sequence: E, F, G, A, B, C, D, E, F, G, A, B, C, D.

## 3 a. In triple rhythm, passing tones in Soprano.

Musical score for 3 a. in G major, 3/2 time. The soprano staff shows a continuous sequence of notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The bass staff shows a similar sequence: E, F, G, A, B, C, D, E, F, G, A, B, C, D.

## 3 b. Passing tones in Alto.

Musical score for 3 b. in G major, 3/2 time. The alto staff shows a continuous sequence of notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E. The bass staff shows a similar sequence: A, B, C, D, E, F, G, A, B, C, D, E, F, G.

## 3 c. Passing tones in Tenor.

Musical score for 3 c. in G major, 3/2 time. The tenor staff shows a continuous sequence of notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The bass staff shows a similar sequence: E, F, G, A, B, C, D, E, F, G, A, B, C, D.

## 4 a. Passing tones in Soprano.

## 4 b. Passing tones in Alto.

## 4 c. Passing tones in Tenor.

**EXERCISES TO LESSON LXI, PAGE 198.**  
Accented and Double Passing Tones.

## 1. Bass given. Quarter notes in Soprano.

## 2. Quarter notes in Alto.

## 3. Quarter notes in Tenor.

4. Soprano given. Quarter notes in bass.

A musical score consisting of two staves. The top staff is soprano, starting with a quarter note followed by eighth notes. The bottom staff is bass, starting with eighth notes. The music consists of six measures, each ending with a repeat sign and a bass note.

**EXERCISES TO LESSON LXII, PAGE 200.**

**Obligato Melody.**

1.

A musical score consisting of two staves. The top staff is soprano, starting with eighth notes. The bottom staff is bass, starting with quarter notes. The music consists of six measures, each ending with a repeat sign and a bass note.

A musical score consisting of two staves. The top staff is soprano, starting with eighth notes. The bottom staff is bass, starting with quarter notes. The music consists of six measures, each ending with a repeat sign and a bass note.

2.

A musical score consisting of two staves. The top staff is soprano, starting with eighth notes. The bottom staff is bass, starting with quarter notes. The music consists of six measures, each ending with a repeat sign and a bass note.

3.

A musical score consisting of two staves. The top staff is soprano, starting with eighth notes. The bottom staff is bass, starting with quarter notes. The music consists of six measures, each ending with a repeat sign and a bass note.

Such exercises may be continued indefinitely.

**EXERCISES TO LESSON LXIII, PAGE 204.**

**The Pedal, or Organ Point.**

1. Inner parts added.

A musical score consisting of three staves. The top staff is soprano, the middle staff is bass, and the bottom staff is pedal. The music consists of six measures, each ending with a repeat sign and a bass note.

2.

Same, with low tenor.

Musical score for measure 2, showing two staves in G major, 3/4 time. The top staff consists of eighth-note chords. The bottom staff consists of quarter notes.

3.

Musical score for measure 3, showing two staves in G major, 3/4 time. The top staff consists of sixteenth-note chords. The bottom staff consists of quarter notes.

Same, with low tenor.

Musical score for measure 3, showing two staves in G major, 3/4 time. The top staff consists of sixteenth-note chords. The bottom staff consists of quarter notes. A bracket indicates the addition of a low tenor part.

4. One inner part added.

Musical score for measure 4, showing two staves in G major, 3/4 time. The top staff consists of eighth-note chords. The bottom staff consists of quarter notes.

5.

Musical score for measure 5, showing two staves in G major, 3/4 time. The top staff consists of sixteenth-note chords. The bottom staff consists of quarter notes.

Musical score continuation for measure 5, showing two staves in G major, 3/4 time. The top staff consists of sixteenth-note chords. The bottom staff consists of quarter notes.

## EXERCISES TO LESSON LXIV, PAGE 206.

## The Inverted Pedal.

## 1. Inner parts added.

## 2.

## 3.

Compare N<sup>o</sup> 2.

## 4. Tenor and bass added.

## 5.

6.

A musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). Both staves are in common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns, primarily in eighth-note pairs, with some sixteenth-note figures. Measures 1 through 8 are shown, ending with a double bar line and repeat dots.

## EXERCISES TO LESSON LXV, PAGE 210.

## Melodic Figuration.

1a. Melody harmonized.

A musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). Both staves are in common time (indicated by a 'C'). The melody consists of sustained notes (chords) in the upper staff, while the lower staff provides harmonic support with sustained notes.

1b. Figuration of Melody, harmonized with same bass.

A musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). Both staves are in common time (indicated by a 'C'). The melody is more active than in exercise 1a, featuring eighth-note patterns. The bass line remains simple, providing harmonic support.

1c. Same with four notes to each beat.

A musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). Both staves are in common time (indicated by a 'C'). The melody is highly figural, with each beat containing four sixteenth-note strokes. The bass line continues to provide harmonic support.

1d. Same with three notes to each beat.

A musical score consisting of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). Both staves are in common time (indicated by a 'C'). The melody is less dense than in exercise 1c, with each beat containing three eighth-note strokes. The bass line remains consistent.

**2a. Melody harmonized.**

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody consists of eighth notes, and harmonic support is provided by sixteenth-note patterns in the bass.

**2b. First Figuration.**

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is played in eighth-note pairs, and harmonic support is provided by eighth-note chords in the bass.

**2c. Second Figuration.**

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is played in eighth-note pairs, and harmonic support is provided by eighth-note chords in the bass.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is played in eighth-note pairs, and harmonic support is provided by eighth-note chords in the bass.

**2d. Third Figuration.**

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is played in eighth-note pairs, and harmonic support is provided by eighth-note chords in the bass.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is played in eighth-note pairs, and harmonic support is provided by eighth-note chords in the bass.

Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

**EXERCISES TO LESSON LXVI, PAGE 211.**  
**Harmonizing of Florid Melodies.**

**1<sup>a</sup>** ORIGINAL. Melody given.

**1<sup>b</sup>** simplified.

**2<sup>a</sup>** Melody given.

72  
2<sup>b</sup> simplified.

Musical score for piano, two staves, measures 72-73. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 72 starts with a half note, followed by quarter notes, then a dotted half note, and another half note. Measure 73 continues with quarter notes and a dotted half note.

3<sup>a</sup> Melody given.

Musical score for piano, two staves, measures 74-75. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to A major (no sharps or flats). Measure 74 consists of eighth-note chords. Measure 75 continues with eighth-note chords.

Musical score for piano, two staves, measures 76-77. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to D major (one sharp). Measure 76 consists of eighth-note chords. Measure 77 continues with eighth-note chords.

Musical score for piano, two staves, measures 78-79. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to G major (one sharp). Measure 78 consists of eighth-note chords. Measure 79 continues with eighth-note chords.

3<sup>b</sup> simplified.

Musical score for piano, two staves, measures 80-81. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to F major (one sharp). Measure 80 consists of eighth-note chords. Measure 81 continues with eighth-note chords.

Musical score for piano, two staves, measures 82-83. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to C major (no sharps or flats). Measure 82 consists of eighth-note chords. Measure 83 continues with eighth-note chords.

4a.

or

4b. Simplified.

5a.

74

5b. Simplified.



6a. Bass given.



6b. Simplified.



7a.



7b. Simplified.



8a.

8b. Simplified.

## LESSON LXVII, PAGE 213.

Accompaniments.

## EXERCISES TO LESSON LXVIII, PAGE 218.

The Chromatic Scale Harmonized.

1. Ascending.

2.

3.

4.

Musical score for section 4, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from F major (no sharps or flats) to B-flat major (one flat), then to E-flat major (two flats). The time signature is 3/4 throughout. The music features eighth-note patterns and some grace notes.

F:                    B<sup>b</sup>:                    E<sup>b</sup>:

Enhar.

Musical score for section 4, measures 4-6. The key signature changes to A-flat major (three flats) and then to D-flat major (one flat). The score continues with eighth-note patterns and grace notes. The measure before the repeat sign is labeled "Enhar." (Enharmonic).

A<sup>b</sup>:                    D<sup>b</sup>:                    G<sup>b</sup>: F<sup>#</sup>:

Musical score for section 4, measures 7-9. The key signature changes to B major (no sharps or flats) and then to E major (no sharps or flats). The score continues with eighth-note patterns and grace notes.

B:                    E:                    A:

Musical score for section 4, measures 10-12. The key signature changes to D major (one sharp) and then to G major (one sharp). The score continues with eighth-note patterns and grace notes.

D:                    G:                    C:                    F:

5.

Musical score for section 5, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp) and then to C major (no sharps or flats). The time signature is 6/8 throughout. The music features eighth-note patterns and grace notes.

1. Descending.

Musical score for section 1, Descending, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp) and then to C major (no sharps or flats). The time signature is 3/2 throughout. The music features eighth-note patterns and grace notes.

2.

3.

4.

F:                    C:                    G:                    D:

A:                    E:                    B:                    <sup>Enhar.</sup> F<sup>#</sup>, G<sup>#</sup>:

D<sub>b</sub>:                A<sub>b</sub>:                E<sub>b</sub>:                B<sub>b</sub>:                F:

5.

## EXERCISES TO LESSON LXIX, PAGE 221.

## The Figured Chorale.

## 1. Melody in the Soprano.

Musical score for Exercise 1. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The music is in common time. The soprano part (top) has a steady eighth-note pattern. The basso continuo part (bottom) provides harmonic support with sustained notes and occasional chords.

2.

Musical score for Exercise 2. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The soprano part (top) features a mix of quarter and eighth notes. The basso continuo part (bottom) provides harmonic support with sustained notes and occasional chords.

Musical score for Exercise 3. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The soprano part (top) has a steady eighth-note pattern. The basso continuo part (bottom) provides harmonic support with sustained notes and occasional chords.

3.

Musical score for Exercise 4. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The soprano part (top) has a steady eighth-note pattern. The basso continuo part (bottom) provides harmonic support with sustained notes and occasional chords.

4.

Musical score for Exercise 5. It consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The soprano part (top) has a steady eighth-note pattern. The basso continuo part (bottom) provides harmonic support with sustained notes and occasional chords.

## 5. In triple rhythm.

The image shows three staves of musical notation. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. All staves are in G major (one sharp) and 3/4 time. The notation consists of quarter notes, eighth notes, and sixteenth notes, with various rests and grace notes. The harmonic progression includes changes from C major to F major and back to C major.

## EXERCISES TO LESSON LXX, PAGE 224.

## The Figured Chorale. (Continued.)

## Ia. Melody in the Bass.

The image shows three staves of figured bass notation. The bottom staff is the bass line, which consists of single notes and rests. Above the bass line are two staves for harmonic analysis, each with Roman numerals indicating chords. The harmonic analysis shows a progression from C major to F major and back to C major. The notation uses a bass clef and is in G major (one sharp) and 3/4 time.

## 1b. With passing tones, etc.

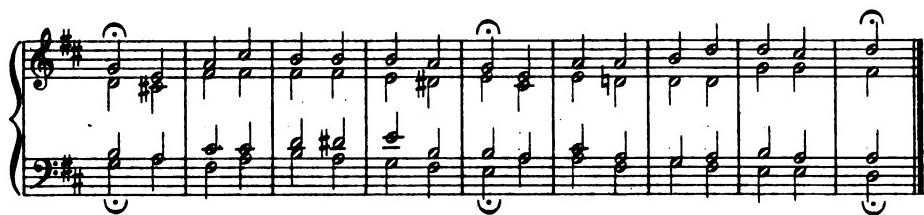
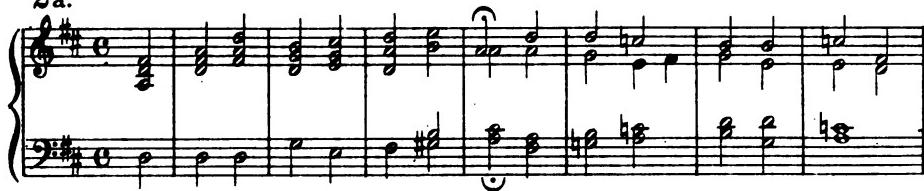
The musical score consists of five staves of piano music. The first four staves are in common time (indicated by a 'C'), while the fifth staff is in triple time (indicated by a '3'). The music is divided into two voices: treble and bass. The treble voice uses mostly eighth-note patterns, while the bass voice uses quarter notes and half notes. Various musical markings such as slurs, grace notes, and dynamic signs are present throughout the score.

## 1c. In triple rhythm.

The musical score consists of one staff of piano music in triple time (indicated by a '3'). The staff uses a treble clef and consists of six measures. The music features eighth-note patterns and includes various musical markings like slurs and dynamic signs.



2a.



2 b. With passing tones, etc.



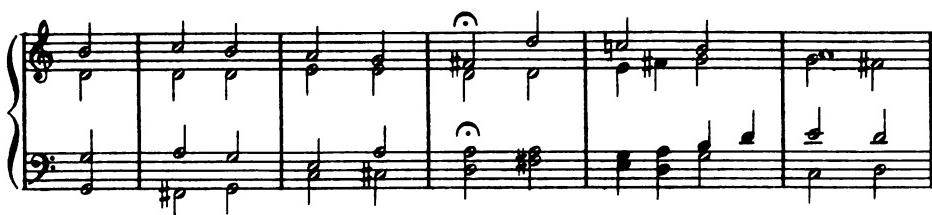
In triple rhythm.

The image shows four staves of musical notation. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and has a key signature of one sharp. The third staff uses a treble clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one sharp. All staves are in 3/4 time. The notation consists of various note heads and stems, some with dots or dashes, indicating specific rhythmic values and articulations.

**EXERCISES TO LESSON LXXI, PAGE 225.**  
The Figured Chorale (*Continued.*)

1a Melody in the Alto.

The image shows a single staff of musical notation. It is in G major (no sharps or flats) and 3/4 time. The melody is written in the alto voice, using a bass clef. The notation includes various note heads and stems, some with dots or dashes, indicating specific rhythmic values and articulations.



**b** With nonharmonic tones, etc.:



1c. And in triple rhythm:

Musical score for two voices (Soprano and Bass) in G major, 4/4 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords.

Musical score for two voices (Soprano and Bass) in G major, 4/4 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords.

Musical score for two voices (Soprano and Bass) in G major, 4/4 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords.

Musical score for two voices (Soprano and Bass) in G major, 4/4 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords.

2a. Melody in the Tenor.

Musical score for two voices (Tenor and Bass) in G major, 2/4 time. The Tenor part features sustained notes and eighth-note chords. The Bass part provides harmonic support with eighth-note chords.



**2b. With nonharmonic tones, etc:**



2c And with triple rhythm.



**EXERCISES TO LESSON LXXII, PAGE 227.**  
**Analysis.**

**SIGNS USED IN ANALYSIS.**

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1.

BACH.

## 2. Andante cantabile.

MOZART.

The musical score consists of four staves of music in common time, key signature of one flat. The harmonic analysis is indicated below each staff:

- Staff 1:** F I — 6, I<sub>6</sub> V<sub>7</sub>, I — [I<sub>7</sub>], IV<sub>6</sub>, IV<sub>6</sub>, IV. Above the staff, there are three grace notes labeled "App." with a circled "o" below them.
- Staff 2:** IV<sub>6</sub> — I, V, II, I<sub>6</sub>. Above the staff, there are grace notes labeled "o", "E", "App.", "App.", and "s".
- Staff 3:** II<sub>6</sub>, I<sub>6</sub>, V, I — I<sub>6</sub>, V<sub>4</sub>, I, V<sub>6</sub>, I. Above the staff, there are grace notes labeled "s", "+", and "App.".
- Staff 4:** V<sub>7</sub> — V<sub>6</sub>, I, IV, I<sub>6</sub>, V, V<sub>7</sub>, I —. Above the staff, there are grace notes labeled "s", "o", "s", and "e".

+) These four counts may also be interpreted: C : V<sub>6</sub> I g : VII<sup>9</sup><sub>5</sub> I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

## 3. Adagio.

Three staves of musical notation for piano, showing harmonic analysis below each staff. The first staff starts in D major (I<sub>6</sub>) and moves to IV, then I<sub>6</sub>. The second staff starts in V<sub>7</sub>, goes to I<sub>6</sub>, then V<sub>7</sub>, followed by a section labeled App. E E Ant. The third staff starts in I, goes to I<sub>6</sub>, then V<sub>7</sub>, and ends in I.

D: I<sub>6</sub> IV I<sub>6</sub>

V<sub>7</sub> I<sub>6</sub>  $\frac{4}{4}$  V<sub>7</sub> I<sub>6</sub>  $\frac{4}{4}$  I<sub>6</sub>  $\frac{4}{4}$  V I — IV —

App. E E Ant.  
App. E F.Ant.  
E . F.Ant.

I I<sub>6</sub>  $\frac{4}{4}$  V<sub>7</sub> I

## 4. Adagio.

BEETHOVEN.

Two staves of musical notation for piano, showing harmonic analysis below each staff. The first staff starts in C major (I) and moves through V<sub>4</sub> $\frac{3}{8}$ , I, I<sub>6</sub>, V, and V<sub>7</sub>. The second staff starts in V<sub>7</sub>, goes through V<sub>7</sub>, VI, II<sub>6</sub>, II, V<sub>7</sub>, and ends in I.

C: I V<sub>4</sub>  $\frac{3}{8}$  I I<sub>6</sub>  $\frac{4}{4}$  V V<sub>7</sub>

V<sub>7</sub> — V<sub>7</sub> VI II<sub>6</sub> II V<sub>7</sub> I

S E E App. R

## 5. Adagio non troppo.

MENDELSSOHN.

Musical score for Mendelssohn's Adagio non troppo, section 5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The time signature changes between common time and 6/4. The score includes various markings such as App., O, E, O.P., and App. App. Below the staff, Roman numerals indicate harmonic progressions: E: I, IV<sub>6</sub>, IV<sub>6</sub><sup>[x1]</sup>, I<sub>6</sub>, V, V<sub>7</sub>, II<sub>6</sub>, I<sub>6</sub><sup>[x1]</sup>, II, and V<sub>7</sub>.

Continuation of the musical score for Mendelssohn's Adagio non troppo. The score continues with two staves. The key signature remains A major (three sharps). The time signature changes between common time and 6/4. The score includes markings like App., App., O, + o, R, O.P., and App. App. Below the staff, Roman numerals indicate harmonic progressions: I, VI, #V<sub>4/2</sub>, I, IV, I<sub>6</sub>, VII<sub>6</sub><sup>o</sup>, I, E.V<sub>7</sub>, and I.

## 6. Andante.

SCHUMANN.

Musical score for Schumann's Andante, section 6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (one flat). The time signature changes between common time and 3/4. The score includes markings like D.App., O, D.App., App., and D.App. Below the staff, Roman numerals indicate harmonic progressions: B<sub>b</sub>: V, V<sub>9</sub>, V<sub>7</sub>, I<sub>6</sub>, F:V<sub>7</sub>, I, B<sub>b</sub>:V<sub>7</sub>, and I. The marking T.O.P. appears at the beginning of the section.

Continuation of the musical score for Schumann's Andante. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (one flat). The time signature changes between common time and 3/4. The score includes markings like D.App., E, D.App., S, and E. Below the staff, Roman numerals indicate harmonic progressions: V<sub>9</sub>, V<sub>7</sub>, I<sub>6</sub>, I<sub>6</sub><sup>[x1]</sup>, IV, II<sub>6</sub><sup>5</sup>, V<sub>7</sub>, and I. The marking T.O.P. appears at the beginning of the section.

WAGNER.

7. Ant. Ant. Ant. Ant. 8 S S App.

D:  $V_{\frac{4}{3}}$  — I — VI  $\begin{smallmatrix} III \\ [ \# 3 ] \end{smallmatrix}$  VI V I —  $V_7$   $b:VII^o_7$  I  $I^4$   $IV_7$   $[ \# 1 ]$

8 D. App. S App. App. App.

V  $IV_6$   $\begin{smallmatrix} 5 \\ [ \# 3 ] \end{smallmatrix}$  A:  $VII^o_7$   $\begin{smallmatrix} 3 \\ [ \# 7 ] \end{smallmatrix}$  II  $V_7$  VI  $II_6$   $II_6$   $\begin{smallmatrix} 5 \\ [ \# 3 ] \end{smallmatrix}$   $I_6$   $\begin{smallmatrix} 4 \\ [ \# 3 ] \end{smallmatrix}$   $V_7$

VI  $IV_6$  f#:  $V_{\frac{4}{3}}$   $I_6$   $II_6^o$   $V_7$  E: I c#: N6 V IV6 A: II7  $[ \# 3 ]$

Ant. E

$I_6$  IV  $II_6$   $C\#VII^o_6$   $\begin{smallmatrix} 5 \\ [ \# 3 ] \end{smallmatrix}$  V  $V_7$  I A:  $II_6$   $I_6$   $\begin{smallmatrix} 4 \\ [ \# 3 ] \end{smallmatrix}$   $V_7$  I

### CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 871 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

#### 1. Christ lag in Todesbanden.

The image shows four staves of musical notation, likely for a two-piano or piano-vocal arrangement. The top two staves are for the upper piano (right hand) and the bottom two staves are for the lower piano (left hand). The music is in common time and consists of measures in G major. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte and piano. The first staff begins with a quarter note followed by an eighth note. The second staff begins with a half note. The third staff begins with a quarter note followed by an eighth note. The fourth staff begins with a half note.

## 2. Jesu, der du meine Seele.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). Measures 1 and 2 show the right hand playing eighth-note chords and sixteenth-note patterns, while the left hand provides harmonic support with sustained notes and eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). The score consists of two measures of music.

### **3. Hilf, Herr Jesu, lass gelingen.**

A musical score for organ, page 10, section 3. The score consists of two staves. The top staff is in treble clef and 3/4 time, featuring a melodic line with various note heads and stems. The bottom staff is in bass clef and 3/4 time, providing harmonic support with sustained notes and chords. The music is set against a background of horizontal dashed lines.



4. Von Gott will ich nicht lassen.



## 5. Allein zu dir, Herr Jesu Christ.



## 6. Meine Seel' erhebt den Herren.



## 7. Wenn mein Stündlein vorhanden ist.

A musical score for piano and voice, page 97, section 7. The score consists of five staves of music. The top two staves are for the right hand of the piano, and the bottom three staves are for the left hand and the vocal line. The music is in common time, with a key signature of two sharps. The vocal line begins with eighth-note chords and transitions into a melodic line with sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal part includes several fermatas and a final cadence with a fermata over the last note.

## 8. Lobt Gott, ihr Christen allzugleich.

The musical score for hymn 8 consists of three staves of music in common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is two sharps. The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The third staff begins with a half note followed by eighth notes.

## 9. Jesus, meine Zuversicht.

The musical score for hymn 9 consists of two staves of music in common time. The top staff uses a treble clef and the bottom staff a bass clef. The key signature is one sharp. The music features eighth and sixteenth notes, with some notes connected by beams. The first staff begins with a half note followed by eighth notes. The second staff begins with a half note followed by eighth notes.

**10. Für deinen Thron tret' ich hiermit.**



**11. Liebster Jesu, wir sind hier.**



100

## 12. Mit Fried' und Freud' ich fahr' dahin.

Musical score for piano and voice, page 100, section 12. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The score shows a sequence of chords and melodic lines.

## 13. Wie schön leuchtet der Morgenstern.

Musical score for piano and voice, page 100, section 13. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The score shows a sequence of chords and melodic lines.

## 14. Hilf, Gott, dass mir's gelinge.

A musical score for piano and voice, page 101, system 14. The score consists of five systems of music, each with two staves: treble and bass. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line (upper staff) features eighth-note patterns and some sixteenth-note figures. The piano accompaniment (lower staff) provides harmonic support with sustained notes and eighth-note chords. The vocal line begins with a melodic line that includes a melodic minor-like inflection at the end of the section.

## 15. Eins ist noth! ach Herr, dies Eine.



## 16. Herzlich lieb hab' ich dich, o Herr.



## 17. Vater unser im Himmelreich.

The musical score consists of four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The music is for piano and voice. The piano part is in the bass clef (F) and the voice part is in the soprano clef (G). The vocal line follows a simple harmonic progression, primarily consisting of quarter notes and eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns.

The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano Alto Tenor and Bass also for the string quartet:  
1st Violin 2d Violin Viola and 'Cello .





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